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ABSTRACT

The first of these papers contains (1) a presentation of the purposes and values of teaching a critical appraisal of the mass media; (2) a brief survey of the scope and content of present educational efforts in mass media in Britain, the United States, Canada, and Australia; (3) a blueprint for future development of programs for students and teachers in Australia; and (4) a brief discussion of methods of film teaching in senior classes. The second paper emphasizes the needs and suggests avenues for more research on the aesthetic attributes and effects of mass media. A sample questionnaire which tests students' general, detailed, critical and creative responses to film is provided. (MF)

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Vol. 2 No. 3 SPRING, 1969

MASS MEDIA REVIEW

TE 002 111

Curriculum Centre
Tasmanian Education Department, 181 Elizabeth Street, Hobart.

TWO PAPERS ON THE MASS MEDIA

(Note : The following are the original scripts which were considerably edited for the actual presentations.)

I. *"TEACHING AND LEARNING A CRITICAL APPRAISAL OF THE MASS MEDIA WITH PARTICULAR REFERENCE TO FILM AND TELEVISION"*

ANZAAS CONGRESS, ADELAIDE, 1969. SECTION 23 (EDUCATION)

ADELAIDE TEACHERS COLLEGE, THURSDAY, 21 AUGUST, 4.00 P.M.

W.H. Perkins, Senior Lecturer in Education, University of Tasmania.

1. PURPOSES AND VALUES

Mr. Chairman, ladies and gentlemen, please forgive me if you have heard this one:

> "The story is told of an ancient tribe whose people lived a comfortable and unchanging existence. The children of the tribe were brought up in the traditions of their fathers and were taught how to fish in clear streams and how to hunt the sabre-toothed tiger. Then the snows came and the streams became muddy and the sabre-toothed tiger moved south. But the tribe preserved their traditional ways. They cleared a small part of the stream so that the children could continue to fish, and they stuffed a tiger's head so that they could learn to hunt. Then a radical young tribesman approached the council and asked why, instead, the children were not taught to fish in muddy streams and hunt the polar bear, which had recently begun to ravage the villages. But the council was angry. 'We have always taught how to fish in clear streams and how to hunt the sabre-toothed tiger. These are the classical disciplines. Besides,' they added, 'the curriculum is overcrowded.' "

This is the first paragraph in "The Popular Arts" , which was written by two British screen educators, Stuart Hall and Paddy Whannel, and published by Hutchinson. And now a word of explanation.

As befits the subject, I have decided to present this paper in the form of an embryo McLuhanesque TV script with two main styles - the "hot" straight linear conventional and the cool fragmentary new wave impressionistic which tells more by implication than by overt statement. The story you have just heard is the pre-credits sequence which could be an appropriately acted or animated little allegory, with satirical jazzy sound-track to set the mood for the whole film.

Now come the credits in the form of a conventional statement of aims either printed in solid square type - or perhaps spoken by a main narrator or three speakers, as follows.

Main Narrator : There are three main general reasons for teaching a critical study of the mass media (as distinct from their ancillary use as audio-visual aids) in secondary schools:

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Now come the credits in the form of a conventional statement of aims either printed in solid square type - or perhaps spoken by a main narrator or three speakers, as follows.

Main Narrator : There are three main general reasons for teaching a critical study of the mass media (as distinct from their ancillary use as audio-visual aids) in secondary schools:

Speaker 1 : Some of the media are harmful aesthetically (and probably morally) to adolescents, and therefore debase the standards of taste (and probably behaviour) which schools are supposedly trying to establish. Therefore, schools - provided mostly by the Government - should teach against the mass media (the free functioning of which is guaranteed by the same Government); or as Marshall McLuhan has it, teachers must provide protection or "a shelter against media fall-out". This is a negative aesthetic and/or moral reason for teaching against the media.

Speaker 2 : The mass media and different forms of contemporary culture are popular with the mass of secondary students who, having grown up with television and amidst increasing pressures from the other media, are conditioned to learn from them. Because the average and below average students in particular seem to learn more in facts, attitudes and values, from films, television, recordings and popular magazines than from books, and since these media seem to capture their imaginations (and perhaps help to shape their characters), many of the aims of conventional cultural education can be achieved more effectively in the new media than by the older media, particularly books. (This does not mean, however, that books should be omitted.) This is a positive sociological and educational reason for teaching through the media.

Speaker 3 : Some of the media and branches of popular culture are arts in their own right. Film in particular is a complex, stimulating art which, because of its unique space-time continuum, is generally regarded as the only new art form of the twentieth century. The systematic study of film - as rigorous and demanding as any of the established disciplines - by the best students and with an inspiring and efficient teacher, can achieve all the value-oriented aims of the study of the conventional arts. This is a positive aesthetic reason for teaching for, or in, the media.

The first sequence of the film proper would consist of a name-dropping montage or collage of supporting quotes by eminent authorities presented either in John Temple's imaginative newspaper-survey style in Four Corners- with quick cuts from one to the next as each weighty pronouncement echoed (in a different voice) from the sound track; or, if one wished to be really modern and revolutionary, on a multiple screen divided into six rectangles with a shot of each speaker (and his first sentence) dissolving into the next. The six statements I have chosen would suit both styles.

Charles S. Steinberg, Vice-President, Columbia Broadcasting System.

"Mass communication has been the subject of abysmal neglect and misunderstanding by most educators who, in spite of the fact that a major part of society is inundated by its flow, choose to demean or ignore it as unworthy of serious attention."

Leo Rosten in "Culture for the Millions" (N.Y.)

"Most intellectuals do not understand the nature of the mass media. They do not understand the process by which a newspaper or magazine, movie or television show is created. They project their own tastes and values from the masses who do not unfortunately share them."

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Nicholas Tucker, author of "Understanding the Mass Media" (C.U.P.)

"Many teachers are unaware of the educational implications of the two most important sociological revolutions of the past twenty years:

(a) the electronics revolution which, with its radio transistors and TV sets, has enabled the mass media to establish its enormous hold on today's adolescents, and

(b) the revolution in adolescent freedom and economic power which has been so successfully exploited by the advertisers and manufacturers."

Brian Groombridge, British screen educator in a paper aptly titled "Education : Agent of Change or Impotent Onlooker".

"It's all very well for us in education to turn up our noses at the mass media, at the depraved taste and so on. But the mass media are aimed almost exclusively at an adolescent audience. And who's had the handling of the education of that audience? Who's responsible?"

Roderick MacLean, Director, University of Glasgow TV Service, in his book "Television and Education" (1968).

"We have been strangely slow in this country to sharpen our critical faculties on the two most potent means of communication we possess - radio and television. We are aware of TV's influence, but vague about the means by which it is exerted; and as educationalists we are doing little to change the situation."

Ian Lister in "Crisis in the Humanities", edited by J.H. Plumb (Pelican).

"In schools as in the world, ours is an era with a concern for majorities and it is the task of the humanities to educate those majorities in humanitarianism, tolerance and international understanding."

Returning to a straightforward documentary style my narrator now states as emphatically as possible that most English teachers realise that these majorities, in spite of 100 years of compulsory education, cannot be properly educated through the traditional print media; and Speaker One says:

"Most teachers of English realise how fatuous and futile it is to try to impose upper and middle-class literary standards - hallowed by tradition and 'the test of time' - upon most of today's culturally under-privileged and un-academic adolescents. Dragging or pushing unwilling non-intellectuals through the agonies of academic English courses is frustrating and damaging to both teachers and pupils. It creates in the latter a feeling of inferiority and an aversion to all written literature and in the former, contempt or sympathy for their unfortunate victims. Such students, requiring the bread of real life, are so often given the stones of dead classics - or even grammar! 'The hungry sheep look up and are not fed'."

Speaker Two re-inforces the argument with:

"Ivory-tower educationists and authoritarian, conservative teachers who seem to be unaware of the two great revolutions in electronics and teenage freedom and who ignore popular culture and its influence on the needs and interests of their pupils are ignoring contemporary life, rejecting the ideal of an educated democracy and pushing education back into the distant past. The Leavises and the Snows may argue about the two cultures for the top ten per cent, but the other ninety per cent, below rather than above the conflict, are interested only in the third culture of pop music, pop magazines, films and television."

"But", continues the narrator, "many of us are only happy when we are deploring something and for many agitators there is nothing worse than a lost 'lost cause'. While others deplore the situation, many screen education teachers are getting on with the job of remedying it. What are they doing? and what do they intend to do?

2. SCOPE AND CONTENT : THE WHAT

Now assuming that I am speaking to the converted and that you have read most of my previous writings on this aspect of the subject, I shall therefore attempt to present some new ideas for future developments. To

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Thus manipulating time and space in the best new-wave and television commercial styles, I have compressed almost 200,000 words into 60 seconds ("I am afraid to think what I have done, look on it again, I dare not"), and cleared the way for the next brief linear sequence which shows the present state and extent of the subject in Australia and overseas.

In South Australia and Tasmania film and television study is an official section of the English course in approximately 50 secondary schools in each state. (In Tasmania we also include a critical study of radio and newspapers, plus advertising on all media.) In Victoria screen education continues to flourish on a voluntary basis in both state and independent schools and with the valuable support of the Association of Teachers of Film Appreciation. Although Western Australia began enthusiastically 3 or 4 years ago, progress seems to have been slow - or perhaps my reports are inadequate. There are, however, several active school film societies in the West. Real interest is now developing in New South Wales and particularly in the Newcastle Directorate where some excellent work is being done - as you will read in the last Mass Media Review. So far as I know very little is happening in Queensland except that some schools make films as they do, of course, in the other states, especially in Victoria, South Australia and Tasmania.

The Australian Council for the Arts recently granted our Council for Children's Films and Television $10,000, most of which will be spent on importing more of the British children's entertainment films produced by the Children's Film Foundation for screening to young people aged 6-13. At least $1,000 will be used to promote screen education (or film and TV study) in all States. To ensure that this amount will be spent as wisely and widely as possible I intend forming an advisory committee of one representative from each of the State Education Departments and the Federal Department of Education and Science plus one from Catholic Education and one from the other non-State schools. I hope to have this committee formed and functioning (at least by ocrrespondence) by the end of the year. I also hope that the members will agree to establish an Australian Society for Education in Film and Television with a regular journal of reports and suggestions of activities in all States and Territories. (Another $1,000 of the grant is being spent on preliminary activities for forming an Australian Children's Film and Television Foundation which would co-ordinate and develop local production for children. The proposal has the enthusiastic support of the leading Australian producers of children's films and television and above all the British Foundation with whom we are already discussing production.)

Cutting back from this premature glimpse of the future and across the spaces of the oceans, we see screen education flourishing in the United Kingdom, Canada, the U.S.A. and most European countries. The British Society for Education in Film and Television has recently dropped its old but valuable Screen Education and replaced it with a more scholarly journal titled simply Screen. It has also dropped its annual Screen Education Yearbook, which will be regretted by many members both here and overseas. The Education Department of the British Film Institute continues to expand and co-operate with the S.E.F.T. Membership of both organisations is desirable if not essential for all screen educators in English-speaking countries.

Apart from the increasing volume of film study and film making in British secondary schools, there are now film or mass media departments

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Apart from the increasing volume of film study and film making in British secondary schools, there are now film or mass media departments in a few universities (notably Bristol and Exeter) and several teacher training colleges. In the U.S.A. over 80 universities and colleges have full courses in film and TV production, history, criticism and research, the leaders being Southern California, Indiana, California, Boston and Columbia. (In Australia, only one university - Flinders in its Drama Department - has such a course; but some work is being done in an increasing number of teachers colleges.) In Canada the famous National Film Board plays a prominent part in screen education and most states have highly-paid supervisors of the subject. One of the most distinctive features of the European scene is the extent of film making by schools in such countries as Yugoslavia, Italy, Sweden, Belgium, West Germany and of course Britain. A notable feature of the work in the whole subject in the U.K. and the U.S.A. is the support of the two strongest English teaching associations in the world - the National Association for the Teaching of English (U.K.) and the National Council of Teachers of English (U.S.A.). Each number of their recent journals - like one recent number of English in Australia - has articles on film and television teaching and production. The last two numbers of the Mass Media Review has re-printed some of the best of these for the information of Australian teachers.

CUT TO THE FUTURE

Inspired by what we have already achieved in Australia and what is happening overseas, I shall now project a flash-forward sequence as a personal vision of the future of the subject in this country. Bearing in mind that there is no right method of planning and teaching any subject (some just happen to be more equal than others) I submit the following as a blueprint for early future development:-

(a) Film appreciation will be developed at an affective level in primary schools much as literature appreciation is today, with screening of children's feature films and television series (on video tape) during English lessons and in correlation with children's literature. Primary school children, who are the most avid viewers of our "kidult" TV programmes and the most vulnerable to their often undesirable aesthetic and moral influences, will thus have their tastes developed in the area which interests them most by being frequently exposed to the better forms of screen entertainment just as (and as well as) they are now exposed - in theory - to the better books for children. Today, because most children are not shown what they are capable of appreciating, they usually grow to like what they get; hence their sensibilities are blunted and their critical faculties stultified by the brain-rotting, repetitive mediocrity of most television (at least on the commercial channels) which because of our censorship and ratings systems is suitable only "for adultised children and infantile adults" - to quote the American critic, Dwight MacDonald.

(b) In the secondary schools I see film and television being taught at two age levels, with a thematic, largely affective approach in junior classes and a more systematic cognitive approach in senior classes. (Again the analogy with modern literature teaching is obvious.) In the junior classes screen education will continue to be an integral part of English along with poetry, prose, drama and written and oral expression. A colleague and I are at present planning an all-purpose English textbook for junior students with such a thematic structure; most of the excellent crop of new thematic texts still omit film and television as stimulators of appreciation and expression. In the senior classes film and television (perhaps combined with radio) will form a separate subject on the same level as music and art, and no longer sheltering under the protective, respectable umbrella of English but closely allied with all the arts (and also with the mass media as audio visual aids) in a systematic multi-media, comparative - aesthetic approach.
In the senior classes there will be a short list of films and tapes (both video and audio) for intensive, cognitive study and a long list for extensive viewing and general discussion in school film societies, at local cinemas and on television channels outside school hours. The latter will include TV commercials which will be studied as models of style for film making and as examples for the critical scrutiny of advertising content and ethics. (Even now several commercials are available from the South Australian and Tasmanian Teaching Aids Centres and are being effectively used in many schools for these purposes.)
Screen education will also include critical appraisal of schools television programmes and of educational and instructional films used in all subjects - many of which still fall far below the

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Screen education will also include critical appraisal of schools television programmes and of educational and instructional films used in all subjects - many of which still fall far below the aesthetic standards of the best modern cinema and television production. Educational scriptwriters and directors will educate the student viewers and listeners not only in content but also in style, realising that, although the medium may not entirely be the message, it is a big part of it and "that which pleases teachers most" both in form and information. Schools radio and TV programmes will include many more series on critical appreciation of the aesthetics of the media (as now on the B.B.C. and I.T.V.) and screen education will embrace education not only against, for and in but also with all modern mechanical media of communication. Aesthetics and technology will combine in the interests of education.
Creative film making and TV. production will be on the same acceptable, respectable level as (and correlated with) art, writing and music and it will include not only live action, fictional drama, but also

documentary and animation in its three main forms - photographed drawn and puppet cartoons and direct painting on film - all of which will have obvious links with art, writing and music. (Quite a few schools now encourage painting on film a la McLaren as a stimulating satisfying activity.)
In the future too film and TV study will be taken at all levels and not only by the middle and lower streams as is usual at present. The brighter academic students can benefit most from a systematic study of this complex art and it is unfair to deprive them of this enjoyable intellectual and cultural activity.

(c) At the tertiary level there will be many more film, radio and television courses in universities and colleges of education and above all professional training courses at the proposed National Film School. (I have stressed the importance of radio earlier in this paper and in the last number of Mass Media Review). Pre-service training of teachers will be catered for in these institutions much more effectively than at present and much more attention will be paid - in longer practical courses - to in-service training, the weakest feature of Australian screen education today. Many teachers of the subject know very little about film aesthetics or methods of teaching it and, as usual, the ones who know least are the most reluctant to read and learn or attend seminars on the subject.
Research and reading as well as viewing and dicussion will occupy most of the time in a full training course. By a full training course I mean a three year major in the subject plus a year's professional teacher training. Such courses are common in the U.S.A. and at such British colleges as the College of the Venerable Rede in the University of Durham, where the senior lecturer in film and television is Mr. Roy Knight, one of my most distinguished colleagues in this field.
I spoke yesterday to the Psychology Section about research on the aesthetic attributes and effects of film and television and I do not intend to repeat today what I said yesterday, but I shall be pleased to give more information during the discussion. I do, however, consider that much more research is essential and that teaching of the motion picture must be much more soundly based on research findings than it is at present.
Film teachers of the future will (and of the present should) have read widely in six (6) main categories:

(i) The principles of comparative aesthetics and of aesthetic education from F.A. Hayward (1915) to Ralph A. Smith (1967).

(ii) The aesthetics of the motion picture from Eisenstein to Peter Wollen (1969).

(iii) Sociological and psychological studies in the social behavioural and aesthetic effects of the mass media from Lazarsfeld to Pryluck and Snow.

(iv) Popular writers and speculative philosophers on the mass media from Marshall McLuhan to Australia's Phillip Adams.

(v) Methodology of teaching a critical appraisal of the mass media (in numerous books and journals, most of which you will see listed in recent numbers of Mass Media Review.)

activity.)
In the future too film and TV study will be taken at all levels and not only by the middle and lower streams as is usual at present. The brighter academic students can benefit most from a systematic study of this complex art and it is unfair to deprive them of this enjoyable intellectual and cultural activity.

(c) At the tertiary level there will be many more film, radio and television courses in universities and colleges of education and above all professional training courses at the proposed National Film School. (I have stressed the importance of radio earlier in this paper and in the last number of Mass Media Review). Pre-service training of teachers will be catered for in these institutions much more effectively than at present and much more attention will be paid - in longer practical courses - to in-service training, the weakest feature of Australian screen education today. Many teachers of the subject know very little about film aesthetics or methods of teaching it and, as usual, the ones who know least are the most reluctant to read and learn or attend seminars on the subject.
Research and reading as well as viewing and dicussion will occupy most of the time in a full training course. By a full training course I mean a three year major in the subject plus a year's professional teacher training. Such courses are common in the U.S.A. and at such British colleges as the College of the Venerable Rede in the University of Durham, where the senior lecturer in film and television is Mr. Roy Knight, one of my most distinguished colleagues in this field.
I spoke yesterday to the Psychology Section about research on the aesthetic attributes and effects of film and television and I do not intend to repeat today what I said yesterday, but I shall be pleased to give more information during the discussion. I do, however, consider that much more research is essential and that teaching of the motion picture must be much more soundly based on research findings than it is at present.
Film teachers of the future will (and of the present should) have read widely in six (6) main categories:

(i) The principles of comparative aesthetics and of aesthetic education from F.A. Hayward (1915) to Ralph A. Smith (1967).

(ii) The aesthetics of the motion picture from Eisenstein to Peter Wollen (1969).

(iii) Sociological and psychological studies in the social behavioural and aesthetic effects of the mass media from Lazarsfeld to Pryluck and Snow.

(iv) Popular writers and speculative philosophers on the mass media from Marshall McLuhan to Australia's Phillip Adams.

(v) Methodology of teaching a critical appraisal of the mass media (in numerous books and journals, most of which you will see listed in recent numbers of Mass Media Review.)

(vi) General books on education in a democracy which enable us to see mass media teaching in perspective, such as "Democracy and Excellence in American Secondary Education" by Broudy and others, particularly the chapter on "Curriculum Demands of a Modern Mass Society" in which the authors make the valid and relevant distinction between the cultural standards of communal and mass societies; also "Culture and Education" by Lawrence Stenhouse, particularly his chapter on "Culture and the Mass" with the discussion of individual, group and whole class approaches.

As indicated above, teacher training in this field will surely combine with training in educational technology particularly in research. The following is a quote from a very valuable new book "Instructional Communication" by J.J. Thompson (University of South Alabama, 1969).

Referring to the psycholinguistic approach to film aesthetics the author says: "Film research is moving boldly into this great unknown and hopes are high for significant gains in the years ahead." Elsewhere he outlines the future of photography beyond film and video tape - by infra-red and heat radiation and holography by laser beams - all of which could revolutionise our study and teaching of the motion picture. As John Steinbeck says in Postman's "TV and the Teaching of English": "Literature of the past was painted on the walls of caves, in the future it might be projected on the clouds."

It will of course be difficult to drag many teachers and administrators into this exciting new 21st Century. Many of them have not yet made it to the twentieth. My own enthusiasm for the future is sobered by remembering the considerable numbers of young arts graduates from our universities who are reluctant to try new ideas or new cultures, the number of teachers of English for instance who never or seldom look at television and above all the history teacher in an unnamed Australian State (not Tasmania) who told his students that he was too busy preparing them for their history exam to let them look at "that moon-landing rubbish".

I shall conclude this session with an illustrated discussion of two methods of film teaching in senior classes with the opening sequences of the Western, "3.10 to Yuma" and the acted documentary "No Reason to Stay".

3. METHOD : HOW?

I have written at length on methodology of film teaching in the various above-mentioned publications. Briefly I teach film as I teach poetry with an affective approach in junior classes - lots of poems for enjoyment ("for every poem you study read twelve"), creative writing and speaking of poetry, that is lots of activity; and so with films - shorts and features to see, enjoy and discuss briefly in order to develop an appreciation of the best films, an appreciation which gradually becomes more discriminating. In senior classes, I adopt the systematic cognitive approach with poetry and films - structural analysis and deep discussion of theme and style. I believe it is the teacher's duty to put his students into the fullest possible possession of the work of art, be it poetry or film, play or novel, and this cannot be achieved by superficial, pleasant, inconsequential discussion which fills but does not satisfy the students' deeper needs for understanding and interpretation. The teacher must lead his pupils not merely to see but to perceive or as William Bloke said, "to see through not merely with the eye". My favourite statement on this approach is from Ralph A. Smith, Professor of Art Education at the University of Illinois, in an article in Screen Education 32 (Jan. Feb. 1966), "Film as Significant Art":

> "the disciplines of perception and critical evaluation are not acquired without systematic instruction. Aesthetic perception, as scientific observation, is educated perception entailing a special way of noting and discerning. It is proposed, then,

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> "the disciplines of perception and critical evaluation are not acquired without systematic instruction. Aesthetic perception, as scientific observation, is educated perception entailing a special way of noting and discerning. It is proposed, then, that only when prizing, the affective dimension of value education, is suffused with the discipline of aesthetic criticism, the cognitive dimension, will value education through art be on a solid footing".

I apply this principle in two ways, both of which are illustrated in Chapter One ("Oliver Twist") in Learning the Liveliest Art : firstly, by a structural shot-by-shot analysis of short scenes (the opening and the 'Oliver Asks for More' scene), and secondly by a style analysis (the 'Chase' scene). Both types of analysis are models for detailed film study and film making. Like the two scenes I am about to analyse they are therefore valuable models for short (3-5 minutes) films made by students.

I shall now demonstrate the first method with the opening sequence of the Western, 3.10 to Yuma (1957), and the second with the opening of the Canadian semi-documentary about a high school drop-out, No Reason to Stay (1966). (I assume that the students have seen the whole film before this extract analysis.)

Note to Readers on Previous Paper

The last 20 minutes of the session were occupied by the analyses and screening of the two sequences. The Tasmanian Education Department is currently producing a film on the first analysis based approximately on pages 218-22 of Learning the Liveliest Art. It is hoped that a similar film of the second analysis will be produced next year. (See pp. 280-3 of Learning the Liveliest Art.) The scripts of both commentary films will be published in the first Mass Media Review for 1970.

II. SOME SUGGESTED NEEDS AND AVENUES FOR RESEARCH ON AESTHETIC ATTRIBUTES AND EFFECTS OF THE MASS MEDIA WITH PARTICULAR REFERENCE TO FILM AND TELEVISION

ANZAAS CONGRESS, ADELAIDE, 1969, SECTION 23 (PSYCHOLOGY)

CONTRIBUTION TO SYMPOSIUM ON MASS MEDIA, WEDNESDAY, 19 AUGUST, 4.00 P.M.

W.H. Perkins, Senior Lecturer in Education, University of Tasmania.

1. NEEDS AND AVENUES

The present paper will (a) emphasise the needs and (b) suggest avenues for more research on the aesthetic attributes and effects of the main modern media of communication - in particular film and television - in their following three inter-related aspects or uses:

(i) Education against the influence of commercial and political propaganda.

(ii) Audio-visual instruction or education with the media.

(iii) Education for and in the media which are art forms (particularly cinema), including critical study and creative activity, in the affective, cognitive and psycho motor domains.

The primary purpose of such research would be to investigate the extent to which "the medium is the message" as distinct from the purpose of most past research in this field which has concentrated mostly on media content, information theory, and social and behavioural effects.

The value of such research could be justified by the following desirable outcomes in the three above-mentioned aspects:

(i) Educators should be better prepared to combat the influence of the media on their students and judge which has the greater influence - content or style. This would also have obvious relevance to the censorship debate on art and morals.

(ii) Producers and instructors should be better equipped to make and use more effective teaching aids.

(iii) Teachers and students of a critical, aesthetic appraisal of the media should be more successful in raising standards of taste.

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It would also enable the practitioners in all three groups to realise their common problems and to help each other to solve these problems. All three groups of educators would also be well advised to learn from the commercial and political propagandists. Mark Twain's definition of advertising - "the art of persuading people to buy what they don't want with money they haven't got" - could be parodied for education as "the art of teaching children what they don't want to learn with intelligence they haven't got". Unfortunately, however, it is too often the teachers and not the children who do not have the intelligence or at least the wisdom to learn from other disciplines and professions (particularly psychology and advertising) about the effective use of modern media. We are all familiar with the quantity and quality of the motivational and aesthetic research of the hidden persuaders in advertising and public relations, and the vast amount they spend on finding out how they can most effectively use the much vaster amounts they have to spend on such items as television commercials and magazine and newspaper displays.

Such research, much of which is done in Australia, includes the measurement of the effects of various film styles particularly in camera-work, editing and the use of sound; the use of eye-cameras to measure pupil

dilation and other psychophysiological equipment to measure galvanic skin response, heart rate, blood pressure and so on. Commercial television stations and advertising agencies in Australia use training films such as "Heartbeat" and "Moment of Truth" which demonstrate the results of these types of investigations. How many Education Departments and schools have similar films for their purpose? While the academics sneer at McLuhan - and in some cases can't even spell his name - the advertisers gamble on his imaginative speculations and win. Worse still while advertising realises the importance and value of experimental and applied psychology, far too many sections of education - particularly the secondary and tertiary - do not.

In his preface to "The Mechanical Bride" (1951), the much-maligned (in academic circles) Professor Marshal McLuhan says:

> "Ours is the first age in which many thousands of the best-trained individual minds have made it a full-time business to get inside the collective public mind - to manipulate, exploit and control it .... Since so many minds are engaged in bringing about this condition of public helplessness and since these programmes of commercial education are so much more expensive than the relatively puny offerings of schools and colleges, it seemed fitting to devise a method for reversing the process. Why not use commercial education as a means of enlightening its intended prey? Why not assist the public to observe consciously the drama which is intended to operate on it unconsciously?"

Thus McLuhan, and hence the educational work of teaching a critical understanding and appreciation of the mass media - for both social and aesthetic reasons - in which an increasing number of teachers are now involved. But, as indicated above, those who use the media as audio-visual aids, and particularly the producers of instructional films and television, need - just as much as the teachers of, against and for the media - to understand their aesthetic attributes and effects. We see the results of these unfortunate limitations in the many dreary, conventional films and schools television programmes still being produced for and used in the classroom, by directors and scriptwriters lacking creative imagination and a knowledge of the modern potentialities of the media. The contrast with television commercials in which most of the best talent of the Australian film industry is now being prostituted - with the best TV documentaries and drama series and the stylistic creations of the contemporary international cinema - is painfully obvious. (Just as not enough aesthetes are psychologists and not enough psychologists are aesthetes, so many educational technologists are neither aesthetes nor psychologists.)

Just as most mass media research in the past - by both psychologists and sociologists - has been concerned with the alleged moral and social effects, so most research in instructional media has focused on content and use (or as the Americans call it "utilization"). Little has been done with a medium's formal qualities which produce affective responses in the viewer-learner, and almost none on the same qualities from the

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Just as most mass media research in the past - by both psychologists and sociologists - has been concerned with the alleged moral and social effects, so most research in instructional media has focused on content and use (or as the Americans call it "utilization"). Little has been done with a medium's formal qualities which produce affective responses in the viewer-learner, and almost none on the same qualities for the benefit of teachers of the motion picture (film and television) as an art form. To date such teachers, even moreso than the average teacher of traditional subjects has been groping blindly and playing it pragmatically by ear without benefit of psychology or even any general study of aesthetics. Recently, however, psychologists and film scholars (as distinct from popular critics and speculative philosophers) in both U.K. and U.S.A. have begun to explore this largely unexplored territory. One of the most stimulating sources of information about American studies in this field is the quarterly journal, A.V. Communication Review, which adequately and admirably satisfies the needs of those who want to see collaboration between psychologists and aesthetes, teachers of and teacher with the media, and critics and creators. Perhaps the most valuable paper on the subject so far published by the Review has been "Towards a Psycholinguistics of the Cinema", by Calvin Pryluck and Richard E. Snow (Spring 1967).

All educators involved in producing, using and teaching film and television should be aware of the need for an analytical examination of the comparative effectiveness of the media's three main channels - video nonverbal, audio verbal and audio nonverbal - and of their emotional and psychological connotations and interaction.

(The above is a condensed version of the first half of the paper)

2. SUGGESTED INVESTIGATION INTO COMPARATIVE CHANNEL EFFECTIVENESS

This investigation, commenced recently in three Tasmanian high schools, is based on an attempt to combine the psycholinguistic approach of Pryluck and Snow with the comparative-aesthetic approach of the writer as demonstrated in Learning the Liveliest Art (1968). The film chosen is From the Tropics to the Snow, a satirical Australian film (28 mins. colour) on making a tourist film about Australia, and produced by the Commonwealth Film Unit in 1964. (See Learning the Liveliest Art pp. 274-80, This book is reviewed on p.24.)

(a) Hypotheses

The following subjective assumptions are based on the experience of presenting and systematically discussing the film in twenty streamed classes (I.Q. range 90-140) of secondary students over the past two years:

(i) Intelligence: The brighter students can appreciate the humour conveyed by all three main channels - audio verbal, audio nonverbal and video nonverbal. The less academic students appreciate most the obvious visual humour and least the audio verbal, particularly when the latter is not re-inforced with shots of the speaker.

The more intelligent can distinguish between straight humour and satire and the four types of "counterpoint" humour and can remember several examples of each, while even after explanation, discussion and a second viewing, the less intelligent find these distinctions difficult to understand and/or remember.

(ii) Age: The older students appreciate the humour and distinguish between its different types in more detail than the younger students. This difference is most marked between second and third year and not so marked between third and fourth, particularly in the top streams.

(iii) Socio-economic-cultural background: This factor - including the type of humour enjoyed in each student's family - is important in response to the humour of the film. For instance, children from middle-class homes in a second stream (in a co-educational independent school) seemed to appreciate the humour much more than those of a similar level in a state high school in an industrial suburb. However, there seemed to be little difference in appreciation between the top streams in the two schools.

(iv) Personality: Appreciation of different types of humour depends to some extent on personality factors; for example, phlegmatic, reserved, shy, students will perhaps have a less developed or different sense of humour from sophisticated, gay, outgoing students.

(b) Method

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(iv) Personality: Appreciation of different types of humour depends to some extent on personality factors; for example, phlegmatic, reserved, shy, students will perhaps have a less developed or different sense of humour from sophisticated, gay, outgoing students.

(b) Method

The 25-minute film is viewed, discussed and viewed again and the test administered in five lessons:

(i) Brief introduction to explain the purpose of the film and the meaning of "satire", followed by the first viewing.

(ii) Systematic discussion of the humour (only) of the film (excluding stylistic aspects of camerawork and editing) as set out on pp. 276-77 (Lesson Two) of Learning the Liveliest Art. Students take notes during discussion.

(iii) Second viewing of the film without introduction or follow-up discussion. (Students take further notes).

(iv) Students answer the first four pages of questionnaire, as set out below, without reference to the notes or the textbook.

(v) Students answer the fifth page of the questionnaire - creative writing stimulated by the film and discussion.

(c) The Questionnaire

As indicated above and illustrated below the questionnaire tests general, detailed, critical and creative response.

"FROM THE TROPICS TO THE SNOW"

QUESTIONS TO BE ANSWERED AFTER SECOND SCREENING
(Spread over five quarto pages)

Name_____ School_____

1. (a) Did you enjoy the film more the first or the second time you saw it? .....
   (b) Did you notice more in the second screening than the first? ...
   (c) What are some of the things you liked and disliked in the film? Liked: ..... Disliked: .....

2. Explain the differences between straight humour and satire, with your own examples - not from the film. .....

3. Give as many examples as you can from the film of each of the following:

Type	Straight Humour	Satire (on cliches)
(a) General		
i. Verbal (Words)		
ii. Visual (Pictures)		
iii. Aural (Music/Effects)		
(b) Counterpoint		
i. Picture to Picture.		
ii. Words to Picture.		
iii. Picture to Sound.		
iv. Words to Words.		

4. (a) What does the film achieve? ... What does it show? .....
   (b) Is it entertaining? ..... Why? .....
   (c) Is the satire clever? ..... Why? .....
   (d) Does the film advertise Australia well?..Why?..What was left out?
   (e) Could Australia be advertised better or worse by colour slides, books and magazines than by the film? ..... Why? .....

5. Write an outline of some ideas for a script of a similar film about Tasmania in two columns headed:
   Pictures Sound (Effects, Music, Words)

(d) Possible Future Procedures and Improvements

(i) Scope: The above procedure will be followed in six classes (top and second academic levels in each of second, third and fourth years) in three separate high schools in three different districts. These eighteen classes should provide enough students of varying backgrounds and abilities to enable valid conclusions to be drawn.

(Spread over five quarto pages)

Name_____ School_____

1. (a) Did you enjoy the film more the first or the second time you saw it? .....
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(ii) Correlation with Four Variables: The results will be correlated with the following information about each student involved in the experiment: Intelligence quotient, Age, Socio-economic-cultural (home) background, Personality (Cattell's IPAT High School Test).

(iii) Refinement of Questionnaire: The present questions place too much emphasis on the understanding and recall of mere content and not enough on film style (the artistic application of the techniques of camerawork, editing and sound). The questionnaire will eventually be extended to assess appreciation of these stylistic qualities and the relation between style and content with questions on the analysis on pp. 278-79 of Learning the Liveliest Art. This will also introduce a fifth variable to be correlated with the results - the difference between students who have studied film and those who have not. At present the test on humour excludes most filmic elements. After the first crop of results from eight classes (tested in 1969) are considered, attempts will also be made to refine the questionnaire and to eliminate the following weaknesses in present and future procedures: varying times of day and week of the five lessons, varying quality of past film teaching in different schools and classes, varying quality of teaching of English and other subjects relevant to the film, the effects of audience re-action in existing familiar class groups, reliance on self-report and memory in the answers (to be remedied, if possible, by a multiple-measure approach).